

Examining Idiomaticity of Short Stories in Translation: Creativity or Fidelity?¹

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Abstract

Idiomatic expressions serve a pivotal role in conveying meanings, evoking feelings, and introducing cultural-historical backgrounds whose proper rendition into meaningful equivalents is one of the most demanding parts of translation enterprise. This challenging task largely depends on the creativity of the translator who seeks to maintain the stylistic balance between the source text (ST) and target text (TT). This study examines the translator's creativity in terms of different idiomatic expressions used in the Persian translations of *The Bet*, *The Story-Teller*, and *The Closed Shop*, which were analyzed through content analysis. The results of comparison and contrast of the TTs with their STs indicated that the translator not only conveyed the essence of the STs' idiomatic expressions preserving most of their semantic aspects but also used some appropriate idioms in the TTs corresponding to non-idiomatic STs. As it apparently seems that the English language is possibly richer in idioms than Persian, the findings tend to suggest the translator's creativity in the use of idiomatic expressions.

Keywords: Creativity, Idiomatic expressions, Semantic aspects, Stylistic balance

1. Introduction

Idiomatic expressions are defined as "a sequence of words which are semantically and often syntactically restricted, so that they function as a single unit," and serve as influential textual aspects whose usage is not limited to

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ordinary language (Crystal, 1980, p.179). Nevertheless, the unpredictability of their meanings might represent a serious challenge to most translators, making them unsuccessful at inferring their true essence and conveying their gist. Translating idiomatic expressions necessitates focusing on the semantic aspects that are involved and attempting to maintain such components in choosing their proper equivalents in the TT. Another feature that can create significant difficulties in rendering their true essence pertains to their culture-boundedness. Therefore, it is difficult for non-native English speakers to understand them (Alhaysony, 2017). Insufficient knowledge of idioms can even prevent effective communication and challenge intercultural competence. Of course, the selection of appropriate strategies is another factor in their suitable transference that would help translators to a considerable extent. However, before deciding on the most effective strategy for translating idiomatic expressions, they should be firstly identified in the text, concentrating on their semantic aspects. According to *Komissarov*, linguistic theory suggests that five different semantic aspects are at work in an idiom, which should be considered in choosing its exact equivalent in the TT. They include "literal meaning, figurative meaning, emotive characters, stylistic registers, and national coloring" (1985, p. 210).

Furthermore, as a critical concept in translation studies (TS), creativity mainly concerns the use of innovative solutions to translation problems aiming at producing appropriate translations. Some scholars like Kenny (2001) relate it to the novelty incorporated into a translation. Thus, to study creativity in translation, firstly, the TT should be analyzed in terms of "those changes or shifts from the source text that characterize a translation as creative." Of course, it should be noted "that evaluations of translation and creativity tend to be made intuitively" (O'Sullivan, 2013, p.43-45).

A translator's creativity can also be revealed in the case of transferring idiomatic expressions in the TT, which, as discussed, can put him into a serious challenge. Likewise, some researchers like Cowie and Mackin (1975) emphasize the significant role of idiomatic competence as a distinguishing feature of linguistic mastery.

2. Review of Related Literature

Differentiating between "compounds and idioms" as "two classes of multiword expressions" and describing their distinctive features, Wehrli developed a distinct way of handling idioms for "the French to English translation system." To provide customers with a good translation of idiomatic expressions rather than their literal transference, which "can constitute a serious challenge for natural language processing," he draws on "a transfer-based translation system based on interface structures (1998, pp. 1388–1390). The investigation showed that before identifying idioms, they should be formally described in detail. It was concluded that "while compounds can be easily processed during the lexical analysis, idiomatic expressions are best handled at a more abstract level of representation, in our case the D-structure level produced by the parser." In this way, they "can be transferred like any other abstract lexical unit" (p. 1391).

Kassaian (2004) studied the role of idiomatic expressions as the indispensable parts of language and translation. She believed that a translator's success in transferring idioms depended on not only his creativity and competence but also his knowledge of theoretical principles. To check whether English students used suitable procedures for translating the thirty most frequent idioms or not, she compared two different groups of students, including those who had passed the required translation courses and those who had not. The results of analyzing the students' English to

Persian translation products showed better performance of the students who were familiar with and adhered to the translation principles.

Shojaei (2012) examined special difficulties in translating idiomatic expressions, providing some suggestions to resolve them. He used Baker's (1992) framework and investigated the proposed categorization in several English expressions along with their Turkish and Persian equivalents. The results of contrastive analysis of the idiomatic pairs revealed some significant aspects to translate idioms accurately, among which "socio-linguistic elements, cultural aspects, linguistic and stylistic considerations as well as some specific meta-lingual factors" can be noted (p.1220). They also suggested the greater the similarity between the source and target languages, the more straightforward the rendition of idiomatic expressions. The translator's broad knowledge of both languages to comprehend connotative meanings of the ST's idiomatic expressions and to express them through suitable equivalents is another relevant factor.

Ahmadi's (2017) study, which was based on Baker's (1992) model, focused on different strategies employed in translating idioms in three English novels, identifying the most frequent types. The results of the comparative analysis of idiomatic expressions in the STs and their Persian TTs characterized paraphrase as the most frequent strategy, accounting for 42.2% of the total strategies under study. The researcher concluded that the translators' choices of paraphrase as the mostly employed strategy for rendering idioms seemed to support the fact that they faced no other alternatives "to explain the concept of the source idiom in the target language" (p.114).

To examine how "colloquial and slang expressions" were translated "from Persian to English in two works by Jamalzadeh," Jalalpour and Heidari used Newmark's (1988b) theoretical framework. They found out "the type and

frequency of translation procedures applied by translators as well as the effectiveness of the translators in preserving the level of the colloquialism of source texts." (2017, p.1011). The findings demonstrated that the procedures employed to render the colloquial expressions depended on the translators' knowledge, inclination, and fidelity to the ST. The researchers could find no particular yardstick against which to decide on the appropriate translation procedure for transferring colloquial expressions. Also, the results showed the considerable use of formal counterparts for their corresponding informal statements, which could reveal the translators' shortcoming in conveying the STs' informal style.

Although the reviewed works provided some interesting findings on how idiomaticity was dealt with in translation and underlined their correct identification in the STs under study, they mostly focused on the particular strategies that the translators used to convey the idiomatic expressions. However, the present inquiry examines idioms in terms of the translator's creativity as it can make him adopt some effective solutions to the difficulties he experiences in translating their significance. As discussed, this is because a translator's success in overcoming the challenge of rendering idiomatic expressions depends on not only his knowledge of them but also his taste and creativity. This is why this study examines both the semantic aspects at work in the STs' idiomatic expressions analyzing their renditions in the TTs and the idiomaticity created in the TTs, not necessarily corresponding to the ST's idiomaticity.

3. Method

3.1. Design

This study set out to investigate how idiomatic expressions were translated in the TTs of three short stories. This study was of the descriptive type whose data were textually analyzed. In other words, some analytic and descriptive approaches were taken in the STs as well as TTs so that in the present qualitative

inquiry, the textual pairs were to be examined in terms of different semantic aspects involved in the respective idiomatic expressions.

3.2. Materials

This study draws on *The Bet* (1889), *The Story-Teller* (1914), and *The Closed Shop* (1956), along with their translations by Mokhtari (2003). *The Bet* is a short story by the Russian author Chekov, whose English translation by Garnett (Chekov, 1889/1921) has been used in this study. The story-Teller is written by Munro (1914), who is well-known as Saki and regarded as the headman of short stories by English academics. *The Closed Shop by Maugham* (1956) is another story that is considered in the present study. The STs were purposively selected by the researcher, who had multiple motivations for their selection. All the short stories enjoyed high communicative dynamism fulfilled through both their prose narrative and ironic turn. The almost disregard of short stories of most research on idiomaticity involved in translation was another underlying motivation for their option. Also, given the significant degree of idiomaticity concerned in the STs, examining the TTs in terms of the translations of idiomatic expressions and the translator's creativity could reveal interesting findings. Moreover, the short stories' popularity among the Persian addressee, at least with the more sophisticated readers, was another determining factor behind their selection by the researcher.

3.3. Procedure

In this study, which was done in different phases, the sentence served as an analytical unit. The procedures followed to conduct the study included: 1. Examining the STs and identifying different idiomatic expressions which have been used in various segments. Because "many scholars, including Falk (1978), Komissarov (1985), and Wilkins (1972) have treated proverbs as idioms," in the present inquiry, proverbs are also regarded as idioms. 2. Examining the TTs in

terms of the idiomatic expressions used in them and comparing them with their counterparts. 3. Identifying those idiomatic cases in the TTs which corresponded to non-idiomatic STs. In this phase, close attention was given to identifying particular mechanisms the translator employed creatively in the TTs. Thus, all cases of idiomatic expressions were carefully examined and located in the TTs. 4. Providing the corresponding examples through distinctive tables and explanations in each section.

4. Results

The results of content analysis of the STs and TTs under study are presented as examples of the qualitative examination of the sample. Regarding each short story, two distinctive sets of data are gathered and presented through separate tables, the first of which contains various examples of the use of idiomatic expressions in the ST and TT. The second table in each set includes different instances of the use of idiomatic expressions, which have been creatively applied in TT, without corresponding exactly to the ST. Overall, the data fall into six different categories. Table 1 shows the outcome of investigating *The Bet* and its translation in terms of the idiomaticity involved.

Table 1. *Idiomatic expressions in The Bet and its translation*

ST	TT
1. The old banker was walking up and down . (p. 1)	بانکدار پیر از این گوشه به آن گوشه اطاق مطالعه اش قدم می‌زد. (ص ۸)
2. The banker, walking to and fro , remembered all this. (p. 2)	بانکدار که داشت از این گوشه به آن گوشه اطاق قدم می‌زد، همهٔ اینها را به خاطر آورد. (ص ۱۰)
3. If I do pay him, it is all over with me : I shall be utterly ruined (p. 4)	اگر بپردازم همه چیز برایم تمام شده است، برای همیشه خانه خراب می‌شوم. (ص ۱۴)

4. He made up his mind to go in. (p. 6)	تصمیم گرفت داخل شود. (ص ۱۸)
5. With a clear conscience I tell you, as before God, who beholds me, that I despise freedom and life and health. (p. 6)	با وجدانی پاک و در برابر خدا که شاهد و ناظر اعمال من است به شما اعلام می‌کنم که من آزادی، زندگی و سلامت را حقیر می‌شمارم. (ص ۱۸)
6. But death will wipe you off the face of the earth (p. 7)	مرگ شما را از صفحه روزگار محو خواهد کرد. (ص ۲۰)

As seen in Table 1, the presented data can be classified into two types. In few cases, the ST's idiomatic expressions have been rendered into non-idiomatic statements, while their semantic aspects have been transferred in the TT. However, other examples, including (3), (5), and (6), reflect the provision of some adequate equivalents by the translator, which suggest the equally idiomatic signification. While the idiom 'all over with me' in (3) presents a negative connotation in terms of emotive characters, example (5) implies a positive connotation, both of which are preserved in the TT. The most important semantic aspect in the last idiomatic expression is its figurative meaning, which is properly conveyed in the TT.

Table 2 below shows different idiomatic expressions used in the TT, which correspond to non-idiomatic ST segments.

Table 2. *Idiomatic expressions used in the translation of The Bet*

ST	TT
1. I haven't tried either the death penalty or imprisonment for life. (p. 1)	نه مزه اعدام را چشیده‌ام و نه مزه حبس ابد را. (ص. ۸)
2. The banker, spoilt and frivolous, with millions beyond reckoning, was delighted at the bet. (p.2)	بانکدار که آن موقع پولش از شمار بیرون بود، دمدمی مزاج و خودخواه و تن‌پرور و مغرور، سر از پا نمی‌شناخت. (ص. ۱۰)
3. I am sorry for you. (p. 2)	دلیم به حالت می‌سوزد. (ص. ۱۰)

4. The prisoner read an immense quantity of books quite indiscriminately (p. 4)	به‌طور کاملاً هر چه پیش آید خوش آید مطالعه کرد. (ص. ۱۴)
5. . . . trembling at every rise and fall in his investments. (p. 5)	از کوچک‌ترین ترقی و تنزل بازار چون بید بر خود می‌لرزید. (ص. ۱۶)
6. The banker listened. (p. 5)	بانکدار گوش به زنگ بود. (ص. ۱۶)
7. The seals on door were intact. (p. 5)	مهر و موم روی در اتاق زندانی دست نخورده بود. (ص. ۱۶)
8. It was dreadful to look at. (p. 6)	آدم چندشش می‌شد به آن نگاه کند. (ص. ۱۸)

Different instances of Table 2 indicate the translator's rendition of non-idiomatic ST segments into some meaningful idiomatic expressions in the TT. Thus, he has made the TT not only more comprehensive but also more effective to the Persian addressee maintaining the ST's stylistic registers. Considering the significance of transferring the recurrence of certain lexical or grammatical aspects in a literary translation, in some examples like (1), preservation of paired structure in the idiomatic TT can be found. Moreover, in such cases as (2), the employment of several idiomatic expressions in the TT can be noted, which contributes to its more comprehensibility to the target readership.

Table 3 lists the results of examining *The Story-Teller* and its translation in terms of the idiomaticity involved.

Table 3. *Idiomatic expressions in The Story-Teller and its translation*

ST	TT
1. Evidently her reputation as a story-teller did not rank high in their estimation. (p. 2)	از فرار معلوم حنای قصه گوئی او پیش آن‌ها چندان رنگی نداشت. (ص. ۸)
2. She repeated the line over and over again. (p. 2)	این مصراع را بارها تکرار کرد. (ص. ۲۸)
3. She made friends with everyone on account of her goodness. (p. 2)	به خاطر خوبی اش با همه دوست می‌شد. (ص.)

4. 'Once upon a time' (p. 3)	یکی بود یکی نبود. (ص. ۳۰)
5. 'We can't tell whether the dream will come true.' (p. 4)	«نمی‌توانیم بگوییم آیا آن رویا به وقوع پیوسته یا خیر.» (ص. ۳۲)
6. . . . and trees with beautiful parrots that said clever things at a moment's notice. (p. 5)	و درختانی که طوطیان زیبا روی آنها نشسته بودند و در طرفه‌العینی کلمات نغزی می‌گفتند. (ص. ۳۳)
7. 'At any rate,' said the bachelor. (p. 6)	جوان مجرد گفت: «به هر حال» (ص. ۳۶)

As seen in Table 3, the “emotive characters” (Komissarov, 1985, p. 210) used in some of the ST expressions are carefully preserved in the TT, which can be noticed in such examples as (1) and (5), where the translator’s adequate level of idiomatic competence can be noted. The rendition of idioms in the form of idiomatic expressions whose main semantic aspects are maintained in the TT requires a translator’s creativity, which evidently holds true in the case of Mokhtari (2003). With regard to few instances where the use of equally idiomatic equivalents has not been possible, the translator has described the figurative meanings of the particular idioms, which serve as the most important semantic aspects.

Table 4 shows some representative examples of idiomatic expressions used in the TT, which do not correspond exactly to their ST counterparts in terms of idiomaticity.

Table 4. *Idiomatic expressions used in the translation of The Story-Teller*

ST	TT
1. 'Well, yes,' admitted the aunt lamely. (p. 2)	عمه با قبا سوختگی گفت: «خب، چرا». (ص. ۲۸)
2. She had meant to keep her promise. (p. 4)	مصمم بود سر قول خود بماند. (ص. ۳۲)
3. There were lots of little pigs running all over the place. (p. 4)	یک عالمه بچه خوک از سر و کله پارک بالا می‌رفتند. (ص. ۳۲)

4. The wolf dragged Bertha out and devoured her to the last morsel. (p. 6)	گرگ برتا را از بوته بیرون کشید و او را یک لقمه چپ کرد. (ص. ۳۶)
5. No, they all escaped. (p. 7)	نه، همه جان سالم به در بردند. (ص. ۳۶)
6. These children will assail her in public with demands for an improper story. (p. 7)	بچه‌ها در ملا عام جگر او را خواهند خورد و از او قصه‌ای نامناسب خواهند خواست. (ص. ۳۶)

Regarding instances (1), (3), and (4) of Table 4, the translator has provided some appropriate idiomatic expressions maintaining and transferring the ST's informal tenor in the TT. The use of idioms in translation for non-idiomatic ST segments gives rise to the TT's more comprehensibility and forcefulness. Thus, it suggests the translator's creativity in communicating the author's attitudinal meaning expressed in the ST, as seen in examples (1), (3), and (6), among others. The translator has drawn on compensation techniques to provide the idiomatic translations in such cases as (4), (5), and (6), which can also attest to his creativity. Since the English language tends to be possibly richer in idiomatic expressions than Persian, it apparently seems that the translator's use of various idioms through appropriate linguistic contexts in the TT is further confirmation of his creativity in the translation.

The results of examining *The Closed Shop* and its translation in the light of idiomaticity are presented in Table 5.

Table 5. Idiomatic expressions in *The Closed Shop* and its translation

ST	TT
1. I see no harm in admitting that it is a free and independent state. (p. 1)	ضرری ندارد که بگویم کشوری است آزاد و مستقل! (ص. ۴۰)
2. Now the president had an eye to a pretty woman. (p. 1)	باری، رئیس جمهور چشمش به دنبال زن زیبایی بود. (ص. ۳۰)
3. His heart went out to her. (p. 1)	این جوان هم صد دل عشق آن زن شد. (ص. ۴۰)

4. He put the matter before them. (p. 1)	«موضوع را با آنها در میان گذاشت.» (ص. ۴۰)
5. It was not long before the happy news spread here and there. (p. 2)	طولی نکشید که این خبر بهجت‌زا در همه جا پیچید. (ص. ۴۲)
6. He was making a fortune. (p. 3)	داشت پول پارو می‌کرد. (ص. ۴۵)
7. Everything went as merrily as a marriage bell. (p. 4)	همه چیز به خیر و خوشی می‌گذشت، مثل عروسی. (ص. ۴۶)
8. She had had enough of it. For one man's meat is another man's poison. (p. 4)	طاقش طاق شد. چون نوش کسی نیش دیگری است. (ص. ۴۶)
9. They take the bread out of our mouths. (p.7)	آنها نان ما را آجر می‌کنند. (ص. ۵۲)
10. 'The law shall be repealed only over my dead body.' (p. 8)	«هر که بخواهد آن را لغو کند باید از روی جسد من بگذرد.» (ص. ۵۴)
11. 'It is a stain on my administration.' (p. 8)	«این لکه ننگی است بر دامن ریاست جمهوری من» (ص. ۱۴)

Among different semantic aspects that are at work in idiomatic expressions, national coloring serves as the most significant feature in such examples of Table 5 as (7), (8), and (9), while in other cases, stylistic registers play a key semantic role. Anyway, recognizing the semantic aspects in question in the ST idioms, the translator has successfully overcome the challenge of transferring their significance in the TT. To this end, in some cases like (3), (5), (6), (8), (9), and (11), either the patterns of associations of the ST constructions or their key terms have been unavoidably changed.

Table 6 depicts idiomatic expressions used in the TT. As seen regarding the previous short stories, this table contains those idioms which have been creatively used in the TT.

Table 6. *Idiomatic expressions used in the TT*

ST	TT
1. He was mortified to discover that. (p. 1)	زهر به کامش نشست. (ص. ۴۰)

2. Don Agosto did a roaring trade. (p. 3)	دون آگوستو کار و کسب سکه‌ای داشت. (ص. ۴۴)
3. 'What bring you here, senoras?' (p. 4)	«چی باعث شده علیا مخدرات قدم رنجه فرمایند؟» (ص. ۵۰)
4. . . . for hard cash (p. 7)	پول سیاه (ص. ۵۲)
5. 'Oh, <i>Maria Santissima</i> , that it should come to this.' (p. 8)	«ای مریم مقدس، هیچ فکرش را نمی‌کردم که کار به اینجا بکشد.» (ص. ۵۶)
6. It left things exactly where they were. (p. 8)	آب از آب تکان نخواهد خورد. (ص. ۵۴)
7. 'Time hangs heavily on the hands of these creatures.' (p. 9)	«طفلی‌ها دست بست اوضاع و شرایط هستند.» (ص. ۵۶)

The translator's renditions in Table 6 manifest the employment of various idiomatic expressions suggesting different emotive characters, which range from negative connotations in instances (1) and (7) to positive connotations in (2) and (6). Generally, he has creatively used some significant idioms in the TT corresponding to non-idiomatic ST and has not contented himself with strict fidelity to the ST. It seems that such skillful transference of the ST is admirable, especially in the case of literary translation, where the TT's comprehensibility and forcefulness take priority over other factors. As seen, such main criteria are by and large fulfilled in this case by the translator's giving careful attention to both form and content.

5. Discussion and conclusion

Undoubtedly, a literary translator at times faces the challenge of preserving the form or content of the literary work, and such a challenge is utmost while translating idiomatic expressions. Meanwhile, creativity is at work in every translation, although in varying degrees depending on the type of text to be translated. This especially holds true in the case of literary translation, in general, and idiomatic expressions in particular, as underlined by different scholars, including Mustonen (2010) and Akbari (2013). In this regard, Akbari found out that "there are no ready-made, fixed strategies to be prescribed to

translators in dealing with idioms and it is up to the translator himself or herself to draw upon the best strategies while translating idioms" (p. 32)

Likewise, the findings of this study highlighted the translator's creativity in translating idiomatic expressions, which could be reflected in terms of both their forms and meanings. Those data which supported the renditions of the STs' idioms preserving their forms, i.e., their transference into the TTs in the form of some idioms, seemed to manifest the translator's creativity in terms of form and content. This finding of the translator's creativity seems to be more confirmed in the light of some research, e.g., by Shojaei (2012) and Ahmadi (2017), which contributed to the fact that considering the challenges posed in conveying idiomatic expressions, the paraphrase is one of the most frequent strategies to translate them. However, as seen in the case of Mokhtari, skillful provision of proper idioms in the TT was noticed. Furthermore, those results which indicated the rendition of idioms regarding the semantic aspects involved in them showed an almost adequate level of the translator's creativity in terms of meaning. This accords with the findings of such scholars as Tajalli (2005), who accentuated the importance of taking the semantic nuances into consideration in translating the idioms, choosing the most appropriate equivalents. Moreover, as regards those results which suggested the use of some appropriate idioms in the TTs, which did not apparently correspond exactly with the STs, i.e., those cases in which both the forms and meanings of idioms are created in the TTs, highest degrees of the translator's creativity were revealed. This point tends to be confirmed more considering the findings of Ahmadi's (2017) study that the English language is richer in idioms than Persian.

The above discussion on the realizations of the translator's creativity in translating idiomatic expressions does not contradict his fidelity to the ST. In contrast to some studies, including the ST-oriented TS, which view the concepts of creativity and fidelity as two ends of a continuum, i.e., the higher the creativity in translation, the lesser the fidelity to the ST, this inquiry showed how both of them could be considered by the translator. As different degrees of a translator's creativity are at play during translation, the ability to keep a balance between these two translation dimensions, i.e., fidelity and creativity, tends to be individualistic, as well.

It is a misconception to believe the use of idiomatic expressions is limited to literary texts (Tajalli, 2005; Ahmadi, 2017). As idiomaticity can be traced in

different discourse types covering not only daily conversations but also more formal use of language like technical texts, it is suggested that other research examine the translation of idioms and the creativity involved in other genres. This study had some limitations, the first of which was its consideration of different TTs produced by one translator. Therefore, further studies might investigate different translators' works to provide the possibility of comparing their receptions to the target addressee in terms of various levels of creativity reflected in their TTs. The second limitation concerned the sample of the study, including the three short stories along with their TTs, which can be improved in future research to contribute to the more generalizability of the results. The findings of this study might carry important implications for reception studies which are gaining ground in TS still more. Also, they might have some implications for other fields like translator training and language teaching in terms of the significant role of idiomatic competence in the general language competence of the learners. This is in line with the findings of Abolfazli and Sadeqhi (2017), who maintain that "more traditional strategies like literal translation and finding idiom equivalents" should be abandoned as they do not "offer learners an authentic context in which to comprehend the meaning and grasp the gist of the expressions" (2017, p.73).

As regards the multi-faceted nature of translation, although this study set out to contribute to a possibly more dynamic view of idiomaticity involved in translation and its relevance to a translator's creativity, it has the potentiality of refinement through additional findings.

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بررسی مفاهیم اصطلاحی داستان‌های کوتاه در ترجمه:

خلاقیت یا پایبندی به متن؟^۱

سارا زندیان^۲

چکیده

اصطلاحات نقش مهمی در انتقال مفاهیم، برانگیختن احساسات و معرفی پیش‌زمینه‌های فرهنگی-تاریخی ایفا می‌کنند و انتقال مناسب آنان به صورت معادل‌هایی معنادار یکی از دشوارترین اجزاء فرایند ترجمه محسوب می‌شود. این امر چالش‌انگیز تا حد زیادی به خلاقیت مترجم بستگی دارد که سعی در حفظ تعادل سبکی میان متن اصلی و ترجمه دارد. این پژوهش خلاقیت مترجم را از منظر اصطلاحات مختلف به‌کاررفته در ترجمه‌های فارسی داستان‌های کوتاه شرط‌بندی، قصه‌گوی موفق و دکان تخته‌شده از طریق تحلیل محتوا بررسی می‌کند. نتایج مقایسه و تقابل متون اصلی و ترجمه نه‌تنها حاکی از انتقال مناسب مفاهیم اصطلاحات به‌کاررفته در متون اصلی، ضمن حفظ بیشتر جنبه‌های معنایی آنان در ترجمه بود، بلکه بر کاربرد اصطلاحاتی مناسب در ترجمه مطابق عبارات غیراصطلاحی متون مبدأ صحنه‌گذارند. با توجه به اینکه زبان انگلیسی از نظر کاربرد اصطلاحات احتمالاً غنی‌تر از زبان فارسی است، یافته‌های به‌دست‌آمده در این پژوهش بر خلاقیت مترجم در کاربرد اصطلاحات دلالت می‌نماید.

واژه‌های راهنما: اصطلاحات، تعادل سبکی، جنبه‌های معنایی، خلاقیت

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